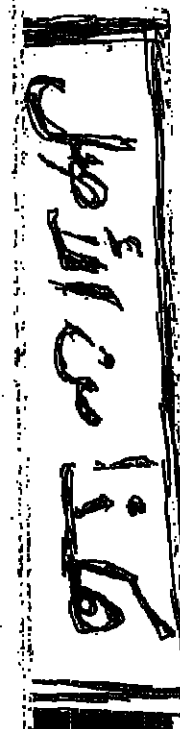


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Art

A DISC HERE AND A TRIANGLE THERE

CALDER: *An Autobiography with Pictures*. 287pp. Allen Lane: The Penguin Press. £4 10s.
H. H. ARNASON: *Calder*. Photographs by Pedro E. Guerrero. 192pp. Studio Vista. £5 5s.

Calder has always been reticent and unpretentious so far as his own work is concerned. In a short statement published in 1937 in *The Painter's Object* (edited by M. Evans) he said simply: "When an artist explains what he is doing he usually has to do one of two things: either scrap what he has explained, or make his subsequent work fit in with the explanation". He intended to do neither, so he has never offered an explanation. Calder, it seems, has no aesthetic theories, works empirically, and attributes no high philosophical or human significance to what he makes. "If you can imagine a thing, conjure it up in space—then you can make it," he told Mrs. Kuh in 1961. Apart from this, Calder has said no more than:

The basis of everything for men is the universe. The simplest forms in the universe are the sphere and the circle. I represent them by discs and then I vary them. My whole theory about art is the disparity that exists between form, masses and movement. . . . You put a line here and then you put another disc that is a triangle at the other end and then you balance them on your finger and keep on adding. I don't use rectangles—this stop.

This is pretty simple stuff: indeed, had Calder's creative approach really been so simple, instead of being speeded with the fantasy of balancing and off-balancing assorted materials and oddly suggestive masses, nothing but an uninspired assemblage of floating shapes would have resulted.

The simultaneous publication of these two books—the artist's simply about himself, the critic's a high-falutin' appraisal—provides an occasion for looking afresh at Calder's work, which now enjoys world-wide success, and trying to measure the extent of his aims and achievements. At last, the necessary material on which such a judgment can be based has been made available: a full documentation of forty years of creative

activity, a self-revealing picture of the man himself, and a spirited account of the events and impulses which have affected his life.

Calder, the son of a well-known academic sculptor from Philadelphia, graduated with an engineering degree from the Stevens Institute of Technology in Hoboken. Then he took various jobs as a draughtsman, an engineer, an insurance company investigator and a window-dresser before, going to study art at the Art Students' League under Luri, Sloan and Pène du Bois. Calder's early career in art involved making drawings of athletic events for the *National Police Gazette*, illustrating travel brochures and making articulated toys. This led him to be visually and imaginatively stimulated by the circus, for which he developed a passion and soon after began to make for his own amusement a series of articulated animals and circus turns with bent wire, bits of wood and oddments. At this point, knowing nothing about modern art, Calder got himself to Paris and experienced the shock of a lifetime when he went with a friend to visit Mondrian: "I was very much moved by Mondrian's studio," he has written, large, beautiful and irregular in shape as it was, with the walls painted white and divided by black lines and rectangles. . . . I thought at the time how fine it would be if everything there moved: though Mondrian himself did not approve of this idea at all. I went home and tried to paint. But wire or something to twist, or lens, or band, is an easier medium for me to think in.

That is how Calder first arrived at the idea of making his now famous mobiles—coloured, geometrical shapes performing, at the dictates of a small motor or the whims of air currents, unexpected movements which create changing relations of form and weight in space. These Calder has gone on making for the past thirty-odd years; yet though he

has varied their composition with considerable skill he has lost, as he has become more known, the initial impetus of amazement. Calder has tried, of course, to preserve the element of unexpected humour, which characterized his first efforts, and in this context it is worth noting that he has listed his favourite artists as Goya, Miró, Matisse, Bosch and Klee. But in applying what he absorbed from his later friendships with Léger, Miró and many of the best-known abstract artists, Calder has come to play with forms in a more sophisticated and more consciously modern way than at the beginning. By way of compensation, however, Calder has developed in later years a static form of cut-out metal sculpture—statues as they were called by Arp—which, as he says, represents "the old painting idea of implied movement. You have to walk around a statue or through it—a mobile dances in front of you". Sculpturally speaking, these are the more considerable part of his art, for as the illustrations in these two books show they are less decorative and playful in conception.

Hitherto, the most reliable monograph on Calder and his work has been a volume of modest proportions by Mr. James Sweeney published by the Museum of Modern Art (New York, 1951). Now, Mr. Arnason offers a thorough-going survey and assessment of far more of his work, while the artist himself fills in all the details about his life and doings. Calder dictated his autobiography to his son-in-law, Mr. Jean Davidson, son of another well-known American sculptor. In a number of conversational sessions between January and May, 1965, the result is an unblinded, out-pouring of thoughts, memories and impressions which, for all that they are somewhat disjointed, have continuity in time and bring the reader by their frankness into close

contact with the *bonhomie*, the quirks of temperament and the abundant *joie de vivre* which constitute the personality of Calder himself. Once again, however, Calder has refrained from taking up the challenge to talk about his own work. His account of his life is primarily conceived as an outward-looking affair in which human contacts—that is to say, his friends, the members of his family and chance acquaintances—play the leading part. For the rest he gives dull accounts of the places he has lived in, the animals he has adopted, the fatal attraction of his wire "circus", the journeys he has taken, and the unexpected happenings connected with making, commissioning and installing his sculptures. And that is all. Yet as a key to understanding the man and artist this babbling book has a lot to offer, particularly because the process of dictation has brought to the surface Calder's spontaneous and often unexpected reactions to sights and situations as well as his good-natured sense of humour. The misfortune is that the lay-out of the book is poor and that it is hideously over-illustrated with more than 200 glossy colour plates, decorative spreads and poor black-and-white photographs. These add to its weight, but as they are seldom referred to and are largely played without respect for chronology, they impede the progress of the narrative.

The presentation of Mr. Arnason's monograph is more dignified. The works reproduced have been specially photographed—thirty in colour and more than 100 in black-and-white—by Mr. Pedro Guerrero, whose results which do more visual justice to the originals than those in the *Autobiography*. There are also a number of line-cuts, reproductions of drawings by Calder and photographs of some examples of his weird jewelry. But the accompanying commentary, which is pedantic and over-respectful, is a disappointing

ment. Calder is treated as a phenomenon in *vario*: no precedents, no allegiances, no comparisons are looked for. Mr. Arnason writes like a lexicographer, noting and classifying each piece as it was created without ever detaching himself enough to look, feel and judge it artistically and emotionally. This is a defect in a book which is described as a "critical biography".

It may not be easy to write critically and analytically about humour, and Calder's work which has no basis in theory and no deeper human significance. Yet the task should make the critic think seriously about all sorts of questions which Calder's work raises and which deserve more detailed consideration than they have been given hitherto. For example, are we justified in continuing to refer to Calder's mobiles as sculptures when it would never occur to us to apply his word to weather-vanes, oriental gags (tinkle-pieces or animated toys)? Or again, where does the aesthetic frontier lie which shuts out artistic worth from home-engineering or the construction of animated toys but allows "sculptural" value to the mobiles of Calder? No one surely would deny that Calder's mobiles can be pretty, that they display a special type of aesthetic can they honestly be said to be decorative adjuncts to a space? Mr. Arnason, whose approach to Calder's work is humourless in the extreme, never tries to think about such matters. He just takes the "greatness" of Calder for granted and never tries to criticize him at all, not even for the insensitive draughtsmanship which sits heavily on many of his own pages. These two volumes complement each other usefully, but despite their bulk and special pleading they do not convince us that Calder has to be taken seriously as a major artist.

Fiction

ARGENTINE ANTITHESSES

EDUARDO MALLEA: *All Green Shall Perish*. Translated by John B. Hughes. 158pp. Calder and Boyars. 25s.
EDUARDO MALLEA: *La barca de hielo*. 223pp. Buenos Aires: Editorial Sudamericana.
DAVID VIÑAS: *Los hombres de a caballo*. 623pp. Havana: Casa de las Américas.

All Green Shall Perish would have been more welcome ten or twelve years ago. While Sr. Mallea, who published his first fiction in 1926, has undoubtedly enjoyed all the prestige claimed for him in the publicity surrounding this translation, it is equally true that for some time he has been eclipsed in Argentina and in Latin America as a whole by a remarkable group of younger novelists (Julio Cortázar, Mario Vargas Llosa, Carlos Fuentes, Gabriel García Márquez and others) whose work is now also beginning to appear in English. Conveniently enough, Lawrence Durrell's prominently quoted opinion that "Mallea is one of the two great Argentine writers of our time" remains undated and the other writer unnamed.

The novel tells the story of Agata Cruz, the lonely child of a Protestant doctor, who after an unsuccessful marriage with an unsuccessful farmer has an affair with a lawyer in Bahía Blanca and then sinks into depression and finally madness in the small town on the south Atlantic coast where she was born. The situations of her life are made to illustrate feelings of hope, guilt, despair and desolation in a way that anticipates the thinly disguised allegories of *Los enemigos del alma* (1950), the novel which Mallea published in Spanish in 1941, metaphysical themes are movingly personified and exist in a landscape; and there are some lyrical moments. But at times, with Agata's parched hills and her poor husband's frozen wheat, description of nature can be oppressively involved with the spiritual condition of the characters. And those passages about the "land" which are obviously meant to contribute to a geographical mythology of

Argentina—the account of the pioneer settlements in Bahía Blanca for example—seem for that reason strikingly irrelevant. The nine episodes of *La barca de hielo*, Sr. Mallea's latest novel, are either recounted directly by Adhemar, the son of a distinguished Argentine landowner, or are his versions of stories told to him by his aunts and his father. As a family saga, the book may be compared to *La Aguilón* (1943) and *La Torre* (1951), the saga of the Ricartes, who had similar origins in nobility and military strength in the early nineteenth century and a similarly unquiet decline (*La Tempestad*, the novel which Sr. Mallea has promised would show the Ricartes once again active in national life, has never appeared). But the narrative in *La barca de hielo* is so sentimental and anecdotal, notably in the episode entitled "El santo engaño"—as to discredit even that modest historical pretension. What is left is the delicate exploration of Adhemar's mind, and a characteristically allegorical account of the struggle between death and memory, which, as *Memoria*, appears here with a full theological capital.

Sr. Viñas is the most important Argentine writer of our time, and his "paradical" generation of intellectuals which first gained recognition in the last years of Perón's dictatorship. One of the established reputations they had least patience with was in fact Sr. Mallea's, and Sr. Viñas began literary life by chastising this novelist for his mythologizing and his escapes into metaphysics from the brutally deformed reality of their country. His critical vocabulary is very much that of the French Marx-

ists, who have also helped him to discover his own terms of reference as a creative writer: he has documented the clash between strikers and police in Buenos Aires in 1919 (*En la semana trágica*), the bloody suppression of the Patagonian riots in the 1920s (*Los dueños de la tierra*) and the sordid failure of the Revolution Libertadora of 1956 (*Dar la cara*). Together, his novels portray an Argentina entirely absent from Sr. Mallea's writing. In this last novel, which has been awarded the Casa de las Américas prize for 1967, Sr. Viñas has gone to the heart of all he finds corrupt in his country: the army, "los hombres de a caballo".

In an account of the experiences of Emilio Godoy, an Argentine officer, during some inter-American manoeuvres in Peru in 1964, with flashbacks to the Wars of Independence and other military campaigns in which members of the Godoy family participated, Sr. Viñas illustrates at length the degradation in modern Argentina of military ideals of honour, courage and duty as "guardian of the nation". The tendency to caricature is one which could have been expected. But on the whole, even in the case of Emilio Viñas, the best of the Argentine contingent and an emblem of "militarismo" and "paradical" generation of intellectuals which first gained recognition in the last years of Perón's dictatorship. One of the established reputations they had least patience with was in fact Sr. Mallea's, and Sr. Viñas began literary life by chastising this novelist for his mythologizing and his escapes into metaphysics from the brutally deformed reality of their country. His critical vocabulary is very much that of the French Marx-

Michael Joseph New Books for January

GENERAL

PARMENIA MIGEL

Titania (50s)

The Biography of Isak Dinesen

The first biography of Isak Dinesen (the Danish Baroness Karen Blixen) author of *Seven Gothic Tales* and *Out of Africa* and one of the most fascinating literary personalities of our time. Illustrated.

ORIANA FALLACI

Limelighters (30s)

A collection of 'portraits' in which the author attempts to break down the public images of many famous and important personalities who are constantly 'fed' to us. Among those interviewed are: Robert Kennedy, Sean Connery, Mary Hemingway, El Cordobes, Geraldine Chaplin, Jeanne Moreau and the Duchess of Alba. Illustrated.

The European Free Trade Association and the crisis of European integration. (63s)

by a Study Group of the Graduate Institute of International Studies, Geneva.

FICTION

E. S. TURNER

Hemlock Lane (25s)

BARRY HINES

A Kestrel for a Knave (25s)

MICKEY PHILLIPS

Pick Up Sticks (25s)

JANE CHICHESTER

You're So Lucky Darling (25s)

JOHN BALL

Rescue Mission (25s)

PELHAM BOOKS

ALEX MURPHY

Goals at Goodison (25s)

The explosive soccer story of Everton star, Alex Young. Illustrated.

A. H. OWEN

Swimming for Schools (25s)

Recommended by the Swimming Teacher's Association, this is a comprehensive and practical guide for all concerned with teaching young people to swim. With 64 photographs.

BRIAN VESEY-FITZGERALD

The World of Fishes (25s)

A fascinating journey through the incredible worlds beneath the sea, conducted by one of our foremost naturalists. Illustrated.

THE POST-RAPHAELITES

KENNETH CLARK: *A Failure of Nerve*. Italian Painting, 1520-1535. 28pp. Clarendon Press: Oxford University Press. 5s.

"My conviction," declares a recent writer on Mannerism, is that the Mannerist artist is capable of standing on his own feet. It can be and ought to be appreciated on its own terms, and according to its own virtues, not ours. This raises no particular difficulty unless we succumb to a certain aesthetic squeamishness, for some of the relevant virtues are, unquestionably, hard to accept today. This is the flawed thinking not the admirable English—is the target at which Sir Kenneth Clark directs his brilliant lecture, *A Failure of Nerve*.

A summary of Sir Kenneth's case would run like this: The painting of the High Renaissance was based on two main traditions of design, the first the use of the human figure to create "a kind of pictorial architecture" and the second the attempt to render movement. By 1520 these had been brought by Raphael and Michelangelo to points of development which allowed only of imitation or total deviation. The younger painters who matured in the second decade of the sixteenth century were therefore faced with a "professional impasse". The confidence and optimism, and which the achievements of the Early Renaissance rest is already questioned in the last works of Donatello and Mantegna, and Botticelli likewise reveals a profound lack of confidence in reality and a passionate rejection of all that could delight the senses. "Loss of nerve" is repeated once more in the work of Filippino Lippi and Piero di Cosimo, which express a "unconscious or positive neurasthenia"—a feeling of insufficiency among those who were part of a movement which had grown too big for its roots. Even in the paintings of Leonardo, Michelangelo and

H. R. Bickley Memorial Lecture. WILL GROHMANN: *Paul Klee*. Translated by Norbert Guterman. 160pp. Thames and Hudson. 76 6s.

Raphael there is consciousness of a world extending to man and of man's inability to carry the burdens laid upon him. Though already perceptible by 1512, this "widespread feeling took almost ten years to develop into what is called a movement". The process was retarded in Rome by the presence of Raphael, and in Florence by the work of Fra Bartolomeo, whose "imagination fell short of his professional skill", and by the academism of Andrea del Sarto. In Rome it reaches its climax in the work of a "horribly talented youth", Giulio Romano, who "showed from the first a taste for rather coarse romanticism and glossy contrasts of light and darkness", and in Florence it is ventilated in Pontormo's impatience with Sarto's "bland conformity". Pontormo, "like so many revolutionary artists, was a prize pupil", and in the "Joseph in Egypt" in the National Gallery he used prints by German artists to escape from the "stagnant and dead" style which he found himself. At the Carracci he assimilated Dürer's style with uncanny skill, and his study of the late Gothic style, with all its intricate variations of rhythm and stress, not only released him from current academism, but allowed him a means of expressing his own feeling of insufficiency. Fortified by this self-revelation, he gained the confidence to look once more at Michelangelo, with results that can be read in the Capponi Chapel, where "access to the fullest treasures of Michelangelo's studio, has done him no harm". Thereafter Michelangelo's terrible genius began to enslave his spirit, and in his last works, the drawings for the lost frescoes in the choir of San Lorenzo, he "expressed the distortion of his mind, the confusion of his thought, the

again in European painting till the present century. Pontormo's contemporary, Rosso Fiorentino, is by contrast distinguished for a "mixture of the archaic and romantic-macabre", and is perhaps the first western artist since the time of Hadrian to look backwards rather than forwards, and to use a primitive style, as Rosso uses the German style, in order to escape from a situation which had become oppressively evolved. A most obvious example is the picture in the Uffizi representing a complicated manner, Moses and the Daughters of Jethro. Before the war, although it hung in the Tribuna, it had a great admirer: now I observe that in the Courtauld Institute there are more slides of it than of any other picture, except perhaps David's Oath of the Horatii, which shows that people who lecture about art have their own peculiar scale of values. It is an expository piece. It is doubtful if Pontormo, Rosso, and their contemporaries were consciously aware of any impending changes in thought or society. The "crisis" which seems so abrupt and radical to us, passed almost entirely unperceived in its own time, and when it really occurred, in the form of the Sack of Rome, it did not seem to have anticipated it, and with one huge exception (the "Last Judgement" of Michelangelo), had little more to add. From 1530 onwards, the first stage of the revolutionary style, the style of the "bellini", the style of hollow, elegant decoration triumphed almost without interruption, until the appearance of Caravaggio. Let us hope that this lecture becomes, as it deserves to be, required reading for students of early sixteenth-century Italian and Roman painting. Not only is its thesis more valid than the forced interpretations in vague in pedagogic clichés today, but it provides welcome proof that a lecturer can be dismissed by his

UNIVERSAL MAN?

WILL GROHMANN: *Paul Klee*. Translated by Norbert Guterman. 160pp. Thames and Hudson. 76 6s.

This is at least the fifth biographical-critical monograph that Dr. Grohmann has written on Klee. What he writes here is unquestionable, but by now it has become a sort of pattern which was better expressed in his earlier publications. To do him justice, Dr. Grohmann seems to have become weary of repeating himself, but also he has made no effort to find something different or fresh to say. So many books and essays have been published, and so many exhibitions of his works have been held since his death in 1940, that Dr. Grohmann writes, "that it is enough to recall the facts most relevant to his artistic development". This he then proceeds to do in the most uninspired way. But, of course, since Dr. Grohmann's attitude to Klee and all his works is that of unmitigated hero-worship, he cannot help leading his text with exaggerated and highly disputable claims. For example, when he refers to his drawings as "the greatest graphic oeuvre of any twentieth-century master", or, again, "In matters pertaining to nature and human nature, the mind and the unconscious, Klee was without doubt the most knowing of all painters".

It has become customary by now to treat Klee with such reverence that no one stops to look and point out that a great deal of what he painted, and even more of what he drew, was really very weak, whimsical and incoherent. And his "good" Dr. Grohmann, once again, has the low statement that he was not merely a painter, but also a student of nature, a philosopher, a poet and a musician, to which he adds that "no one had written the bad poem". This is getting dangerously near claiming that he was a universal man. And Dr. Grohmann carries this tone of wonderment and adulation over into the writing of his supposedly explanatory notes, where

the reader must make what he can of a sentence like: "Small Rooms" is a number of monographs, for a much deeper agent, for the inter-changeability between inside and outside, for cosmic inner space. The volume is illustrated with ninety reproductions in black-and-white, many of them being drawings, and forty-eight plates in colour. The quality of reproduction is good. But why, when he says in his text that he had some 8,000 works to choose from, did Dr. Grohmann select so many dull and inept works which do nothing to convince one that Klee was a great artist?

Hugo Sophia has formed the subject of quite a number of monographs from the penetrating and sympathetic appreciation of Lothar and Swanson, published in 1954, to the minute and painstaking metrical survey made by L. van Nieu, now being published by the Dumbarton Oaks Research Institute. Heinz Kuhn's *Hugo Sophia* (Zürcher, 1959) is a very good account, but it adds little to our knowledge. It is, in fact, intended for the general reader rather than for those intimately familiar with the building and its architectural history.

The text comprises chapters on all aspects of the building as well as a very convenient account of the mosaic decoration by Professor Otto Mangin, this is especially valuable in that it is a survey of what is seen that is at the moment available. There are two very attractive plates in colour taken from the book of 1852, two colour plates of the mosaics, and ninety-nine black and white plates in monochrome.

STOPPING THE TRAFFIC

HORST BINGEL: *Herr Sylvester wohnt unter dem Dach*. 127pp. Munich: Deutscher Taschenbuch Verlag. DM2.80.

The author of this collection of thirty-seven parables is one of the stoniest poets of West Germany's literary *nouveau vague*. His influence is considerable. Editor of *Streit-Zeit-Schrift*, an avant-garde literary magazine, he has collected wide and cleverly chosen high which appears irregularly but, expensively, he has been organizer and *spiritus rector* of two successful literary forums held in Frankfurt, where he lives.

His own output has been small: three volumes of poetry, two anthologies, one of poetry, the other of prose, both introduced and edited by him, and a book of thirteen short stories, all of which have been incorporated in this volume. In Herr Bingel's tall, shuffling, amiable frame there struggle not two souls but three—a poet with a heart for the absurd and the surreal, the meticulous organizer of literary festivals with an uncanny knack of extracting funds and facilities from the establishment, and a socialist rebel with a violent hatred of the establishment.

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the year to walk great distances while others had the pleasure of using public transport. Written in a spare, flat style, the tales are meant to make the reader ponder on a society which turns its sanest citizens into clowns, and its most intelligent into fools. Herr Bingel wants us to feel: is there a world as false as this must go. But since he is a poet, he sees the absurd situation into which he places his *bourgeois marquis* as a poetic one and falls in love with it. Result: we can no longer hate the world we are meant to hate but feel, against the author's wish, that it's a world well worth living in—sad, funny, lyrical, rich.

And there, unseen by the author's

poetic id and rebel ego, pops up, too, the organizer of festivals and happenings, the manipulator of bourgeois society who cannot wholly divorce himself from the world that supplies him with the means of subversion. Herr Bingel's tales are an exploitable world, exploitable not only by those above, Kafka's ghostly bureaucrats, but by the little man himself, if only he has the knack. This ambivalence, certainly not deliberate, makes Herr Bingel's world curious, haunting—considerably more fascinating than the author himself has intended it to be—fascinating, at any rate, in a manner wholly different from the author's political purposes.

DUELLING WITH LIFE

ANA MARIA MATUTE: *The Lost Children*. Translated by Joan MacLean. 538pp. Collier-Macmillan. 35s.

ANA MARIA MATUTE: *El Arrepentido*. 154pp. Barcelona: Juventud.

In *The Lost Children* war and speculation have reduced the Corvos, the landlords of Hegroz, to a mere shadow of their former glory. Cleopatra, the father, awaits his death resignedly, clinging to what remains of his pride, but his eldest daughter, Isabel, determines to restore the lost family honour. One of her victims is her cousin Daniel, the son of the unfortunate speculator, who joins the revolutionaries to fight all he has been taught to believe in. Wounded in the war, he returns to Hegroz to live as a hermit.

Continuous references to the sombre forests and the wild lands provide a uniform background; but when the scene shifts to Barcelona or France, the new themes and the new characters leave the reader with the impression that he has missed some vital link. The past mingles clumsily with the present in this

novel, and the canvas is too ambitiously large for Ana Matute to cope with. The drama of the Corvos covers several generations. Isabel, the great Spanish spinster, in her black work clothes, hiding her adulterous passion with becoming modesty, belongs to the world of Galdós or Lorca; other characters are more realistically contemporary.

Señora Matute's characterization is successful in the collection of short stories *El Arrepentido y otras Narraciones*, where the characters are unshackled by lengthy flashbacks and descriptions. Young, vulnerable and ill-adjusted to the surroundings, the heroes lose their duel with life. Carnavall never finds his circus nor Dionisio his friend, but we know them better than the characters of *The Lost Children*.

LEWIS CLASSIC GUNION : *A Scots Hairst.* Edited and introduced by Ian S. Munro. 261pp. Hutchinson. 30s.

of a primitive society, and might have been constructed to illustrate it.

Miss Vining has written it thoughtfully, and without falling seriously into the sentimental. Flora is revealed as a determined and resourceful gladiator, though not a particularly interesting one, and a character in the peasant craftiness of her race. Her later history was rather and—indeed ironically—for her second husband, loyalist took the part of King George when the American Revolution broke, and lost his stake in the New World, and brought his family back to depression. It is comforting to know that Flora was provided for in her old age by a son who had done well in India. But although Colonel John MacDonald, F.R.S., formerly of the Bengal Sappers, put up a monument to his mother, Skye, he himself settled on retirement in the more agreeable climate of Devon.

THE

Some German publishers Langenscheidt have brought out a dictionary of abbreviations in their Lilliput series; it costs DM 2.20 and measures two inches by one and a half inches.

Among the Scottish novelists of his age, Galt's imagination was the gentlest and least dramatic. He works best when the structure of his books allows him to soften the impact of events and emotional states through some intermediate focus such as the personality of a letter writer or a diarist. By comparison with Scott or Smollett's (whose *Itinerary* *Clicket* was a lasting influence) Galt's range is narrow, and his view of recent Scottish history and cultural developments in the *Aquid* is wholly without the large-scale dramatization of historical forces that one values in Scott. But though Galt's range is narrow his best work has a consistent quality and delicacy of imagination that makes him delightful to read. His inspiringly flows with remarkable evenness through the sixty years of Mr. Bulwhiddler's narrative of his ministry, and even in small towns like Dalmailing there are memorable occasions, as when the minister consols himself for his wife's demise by planning "an oratorio poem, like Paradise-Lost," and treating "more at large of Original Sin," then changes his mind and remarries. On the character of Mr. Bulwhiddler, most delightful descendant of the Vicar of Wakefield, Professor Kinsley writes with zest and perception. Good notes on Galt's occasional patches of Scottish vocabulary add to the usefulness of this agreeable new edition.

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MICHAEL STEWART: *Keynes and After*. 271pp. Penguin. 5s. HARRY G. JOHNSON: *Essays in Monetary Economics*. 332pp. Allen and Unwin.

This opinion is derived from a letter (Harvard College Theatre Collections MS.49M--261F [11]) written to Robert Langford, the auctioneer, by Willoughby Lacy, one of Sheridan's fellow proprietors of Drury Lane Theatre. Lacy's senselessly extravagant way of life was very like that of Charles Surface, and he had the same unpractical but cheerfully optimistic outlook. He was so short of money that in his letter of August 2, 1777, he gave Langford power of attorney to sell one moiety of Drury Lane Theatre for £20,000, then to use some of the money realized to pay two notes of £1,000 each (and a bond of judgment) to Jacob Nathan Moses.

* * *

The point seems to have escaped mention, and so has the fact that Moses sold Sheridan for £2,000. The occasion is very briefly described in a document in the Public Record Office (IND 9647, King's Bench, p. 34):

20 December 1777
Middlesex Jacob Nathan Moses and Richard Brinsley Sheridan Esqs (to £2000.
c. 63 v. Sante 28.

Possibly someone may come across a full explanation of the circumstances, but all I can offer is a similar reference in the Garrick Club

Middlesex Jacob Nathan Moses and
Richard Brinsley Sheridan Esqre for
£2000.
c. 63 v. Sante 29.

Possibly someone may come across
a full explanation of the circum-
stances, but all I can offer is a simi-
lar reference in the Garrick Club
manuscript, "Drury Lane General
Abitment," L. 43: "An Indignment in
Court of King's Bench between
Jacob Nathan Moses Plaintiff; and
Richard Sheridan defendant for £2000
Debt and 63s 7d/8 interest 25th
Dec. 1777 Book No. 385."

The debt may have been Sheridan's
from the start, or he may have become
responsible for Lucy's two notes of
hand. Though the records actually
belong to a period after *The School*,
for Scandal had been completed, they
clearly refer to business transactions
of an earlier date. Consequently,
we may assume that when
Sheridan was completing *The School*
for Scandal, he had constant reminders
of the plight of a good-natured

man who is reckless with money and falls into the hands of usurers, further, the stage Moses is so pleasantly portrayed that the real Moses would have been unwise to take offence. Of course, Sheridan might not have been quite so generous in the characterization had the play been composed after December, 1777.

So there seems to be evidence available to suggest that the play was composed rapidly, that some of the characters were based on people he knew, and that he threw in some important topical references. However,

AUDREY DONNITHORNE: *China's Economic System*. 592pp. Allen and Unwin. £4 4s. CHIEN NAI-RUINN: *Chinese Economic Statistics*. 539pp. £4. GEORGE N. ECKLUND: *Financing the Chinese Government Budget*. 133pp. 21s. Edinburgh University Press.

NELL DEAD


Dickens as Serial Novelist. 256pp.
\$6.

discoveries, or, as he calls them, "firsts."

Mr. Coolidge traces the influence of earlier writers on Dickens's technique; he relates motifs and symbols in the novels to the pattern inherent in writing for serialization; he analyzes plots ("It takes eight calamities to get Nell dead"); and he gives a chapter to Dickens's identification with a maturing passive protagonist. But in all this there is little new, unless it be the weight given to the influence of Mrs. Radcliffe; or the tabulation of character under such heads as "young women who are merely saints: i.e., have no other character or purpose... Little Dorrit (most of the time)..."

Charles Dickens as Serial Novelist has grown out of a doctoral disser-

ARCHIBALD C. COOLIDGE: *Charles Dickens as Serial Novelist*. 256pp.
Iowa State University Press, \$6.



ALBERTUS MAGNUS: *Book of Minerals*. Translated by Dorothy Wyckoff. 309pp. Clarendon Press: Oxford University Press. £4 4s.

C. A. BURLAND: *The Arts of the Alchemists*. 224pp. Weidenfeld and Nicolson. £2 10s.

ISAAC ASIMOV: *The Universe*. 285pp. Allen Lane: The Penguin Press. £2 5s.

HARLEY WOOD: *Unveiling the Universe*. 240pp. Angus and Robertson. £3 8s.

There are many medieval scientific texts where a modern edition is little better than a pile of unedited manuscripts; and then even the best of translations is not enough. Texts may be sacred and commentaries merely ephemeral, but we can never have too many compromises of the sort Professor Dorothy Wyckoff has produced in so expert a manner. With great clarity, aided by the format chosen by the publisher, she has prefaced every chapter of her translation with an exegesis, always brief and to the point. It now becomes not only possible but positively easy to see this work by Albertus Magnus in perspective, an eclectic blend of Aristotelian and alchemical thought, filled out with what was to be gleaned from medieval lapidaries, not to mention first-hand knowledge.

Professor Wyckoff manages to make sense of the *Book of Minerals*, a relatively original work, by virtue of her being a geologist with the ability to sympathize with the medieval scientific predicament. Taking what to most readers must seem an intricately dull text, she has so transmuted the dross that in parts it begins to look like gold. Admittedly much of the gold is hers, rather than the author's. The translator's appendixes, for instance, and especially those containing a conspectus of early lapidaries and an identification list of the names of minerals, are just as valuable as the commentary. The *Book of Minerals* is an excellent example of thirteenth-century Aristotelianism in action, although its relevance to the Averroist controversies of the same century is relatively slight. But no less interesting than the cosmological and spiritual issues of Averroism is the practical acceptance by Albertus of place as a determinant of form, place being therefore taken as important in the genesis of stones and metals. Taken together with his belief in the astrological virtues of gems and in the alchemical possibility of transmutation, this might wrongly suggest a compendium of engaging nonsense. In fact Albertus, one of the most widely travelled of all thirteenth-century Dominicans, clearly took every opportunity of observing mining and metallurgical activities. As a result, there is a welcome breeze blowing through some of the medieval cobwebs.

Albertus was "Magnus" in many respects, but the most obvious of these were his influence, political, religious and philosophical, and his capacity for scribbling. This last he did in an almost uncannily Baconian systematic manner: hence the volume of his work, and hence, too, his unfortunate urge systematically to fill the gaps in contemporary knowledge with what often turned out to be pure make-believe. Professor Wyckoff's principal skill is in sorting out the good from the bad, the credible from the incredible. She was wise not to attempt, within the same book, a more general evaluation of Albertus's science. (There is, on the other hand, a useful biographical introduction based mainly on H. C. Scheeben's works of 1931 and 1955.) Albertus had a measure of success in relating his geological work to certain branches of contemporary science, but not to others; and this failure might have been given more emphasis. Chemistry and astrology are there, but what of optics (the colours of stones) and geometry (crystalline forms)? His failures might prove to be as illuminating as his successes.

The Albertus Magnus Institute at Cologne, whose editions are now being delivered one by one to a select but grateful public, has not yet produced a text of the *Liber mineralium*, and Borgnet's edition (1890-99) was used for the translation. Professor Wyckoff appears not to have consulted the manuscripts to support her occasional textual emendations, needed to preserve the sense of the translation. The emendations, however, seem to be unexceptionable, and should eventually be of the greatest value to the editors of the forthcoming Cologne edition.

Albertus was not a man to suffer fools, or heretics, gladly; and, alchemist or not, most of the central ideas chronicled in *The Arts of the Alchemists* were anathema to him.

of the stars and galaxies. Though the book was written and published in Australia, there is no evident bias in favour of the southern hemisphere; some clear star maps and a chapter on interesting objects in the sky are equally suitable for observers in northern latitudes. The illustrations, a few of which are in colour, are well chosen and reproduced, and there is a good index and a list of books for further reading. A few misprints have been noticed, but these are mostly in references to pages or plates. This book is rather above the popular level, but makes a good introduction to modern astronomy at a price which seems unduly high for a work of this class.

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GEOLOGY

GLADIATORS

KIRKLEY F. MATHER (Editor): *Source Book in Geology, 1900-1950*. 435pp. Harvard University Press, London: Oxford University Press. £5.

The original intention in publishing a series of scientific source books, of which this is the latest to appear, was to provide a potted history of the progress of thought and discovery in the main branches of science. But now, with libraries bulging with books and papers that are the unfortunate result of the "publish or perish" syndrome, source books fulfil an additional role. They give the student or researcher a handy digest of the allegedly definitive papers published during a certain period of time—a readily available answer to the problem of information retrieval.

Probably the basic fault in the selection of papers for this series is that the difference between science and technology has "blurred almost to disappearance". This may be a fact today; but in the first half of this century advances in geology were of a fundamental rather than of a practical nature. The *Source Book* might have been of more use had less space been devoted to what the editor regards as the basic drive behind all geological research carried out after 1900—the awakening desire to use mineral resources for private profit or to increase military strength.

among these the translation of Becke's renowned *Struktur und Kluftung* into English for the first time deserves special praise. But there are still alarming gaps in the coverage of some aspects of geology. Palaeontology suffers considerably; there are many papers on the subject of fossils as there are on groundwater: petroleum geology is given excellent treatment; while petrology is not to be found in the index; and many authors of works considered definitive in this country are passed over.

Beginning with measurements of time and place on the celestial sphere, the nature of light and the importance of the spectrum, Dr. Wood describes the various instruments that are used, and then gives a systematic account of the solar system and

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PEOPLE WHO COUNT

ROCKETRY

G. H. HARDY: *A Mathematician's Apology*. 153pp. Cambridge University Press. 15s.

LANCELOT HOGGEN: *Mathematics for the Million*. 649pp. Allen and Unwin. £2.

It is fitting that these two famous books should be reprinted and read at the same time, for they present the unmathematical layman with two highly contrasting views of the nature of mathematics. For Hardy, a mathematician is a maker of patterns of ideas; and beauty and seriousness are the criteria by which his patterns are to be judged. In his eyes, the Greeks were the first "real" mathematicians and he gives as examples of "real" mathematics Euclid's proof of the existence of an infinity of prime numbers and the Pythagorean proof of the irrationality of the square root of two. Professor Hogben, who seems to rate the Chinese at least as highly as the Greeks, has no great feeling for beauty in mathematics, emphasizes its utility, and almost regards it as an empirical science.

If a choice has to be made between the two views it can only be in favour of Hardy's. The patterns of the present mathematicians of the first half of this century, and writers in a most illuminating way about it. Nevertheless it is refreshing to see that the calculation reproduced on the dust-cover from his manuscript still contains an elementary error in addition. For him Hogben is "admittedly not a mathematician" and "real" mathematics is in Hogben's view an object of contemptuous pity. The certainty, though severe, is deserved; and yet the vast title of Professor Hogben's book shows that it has more than a touch of the unmathematical masses that lay too can understand this science that opens so many doors. By a style that

coaxes, and is assisted by apt pictorial and historical illustrations, he leads the reader to the rare heights on which Hardy lived. Both books, in short, deserve the attention they appear to have achieved. Hardy's reappearance as a laid report with an appreciation by Lord Snow which was specially written for this book but has also appeared in his *Frontiers of Men*; it paints a memorable portrait, not only of Hardy as mathematician and lover of cricket, but of his great partnerships with Littlewood and Ramanujan. This is the fourth edition—and twenty-fourth impression—of Professor Hogben's work, which has been extensively revised with additional material and has been completely reillustrated—but nevertheless it is still his original and important part of this history of about American and German

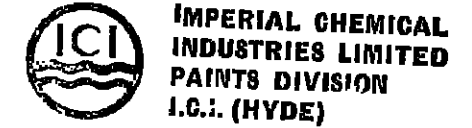
experiments during the Second World War. Werner von Braun's account of the development of the V2 at Peenemünde and the eventual surrender to the Americans in 1945 is (old-fashioned) personal knowledge and makes fascinating reading. On the other hand, the British contribution to the search takes little space in the book, although the author's tribute to the British Interplanetary Society for its early attempts to gain official support in the face of much opposition, and decision. It is true that the leaders of American thought were equally backward, and remained entirely sceptical until 1957, when the first Russian Sputnik was launched into space. The account of the surface features of the Moon and Mars. There are many tables summarizing the development of high-altitude rockets from Goddard's early experiments to the sophisticated type built today. There is no attempt to be highly technical, but the volume includes an extensive bibliography and a good index.

An important part of this history is about American and German

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